JobAct°
EUROPE

Social inclusion by social arts

Tool Set – PART III

Getting on stage

Target groups
Social Art in Practice
Exercises

Tool Set – Part 3: Getting on stage

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How do you get people into acting?

There are people who are very open to theatre methods. They are looking for art, process, change in life. But there are also people who shut themselves off to alternative approaches to solving their problems, even though they are in need and cannot get ahead with their usual solution strategies. For these people, different approaches than are usually applied in theatre pedagogy are needed.

Before the practical work with the participants can actually begin, the question usually arises of how to convince and motivate them to play. Often the participants have no previous theatre experience and therefore have no connection to acting. Many do not see any sense in theatre work or do not understand how theatre acting can help them to solve their existential problems. Since the projects are designed for the long term and require a lot of effort and commitment from the participants, it is important to overcome inner resistances, prejudices and stigmas at the beginning of a project.

Access barriers and ways of overcoming them can vary between the different target groups. Once the participants are in the project, social art can have an impact across target groups. Therefore, target group-specific approaches are needed above all for overcoming the different access barriers.

Access to different target groups

When working with different target groups, the external parameters must be adapted rather than the concrete theatre work. The effects of the creative process unfold with all target groups when they open up to the process. The integration of different target groups is therefore above all a question of knowledge, will, ability and dignity. Needed are different ways of:

→ **Conviction of the effectiveness of the approach (want)**

→ **Creating the necessary opportunities for participation (ability and permission)**

→ **Creating the necessary skills to participate (knowledge)**

In order to create suitable access for the various target groups of theatre projects, it is necessary to take a look at their specific strengths and obstacles or barriers. For example, project groups with a higher level of education generally have a quicker grasp and better reading and memory skills, which makes text work in particular easier, but have greater inhibitions or blockages in the area of physical forms of expression. In addition to more physical or mental exercises, the central parameters of social art, space, time and provocation are again relevant for the target group approaches.

Single parents

The time factor is particularly important for the target group of single parents. Single parents are often very committed, organized, independent and open to new things. Theatre work, however, is always in competition with the amount of time required for the upbringing tasks. All-day projects work rather poorly for this target group, 4 hours a day during the usual childcare hours are better. Trainers can expect some downtime and a higher fluctuation in this target group. Illnesses of the children and other obligations make regular participation more difficult. The projects have to react to this and ensure a fruitful creative process even with an incomplete group and get by with little time spent on the project outside the training times. Absenteeism should not be sanctioned in this group, but treated with leniency. Looser regulations on mobile phone use are also required.

With regard to the location, care should be taken to ensure that the training location is easily accessible by public transport and car, so that arrival and departure do not become an additional waste of time. Participants should be allowed to bring children with them in exceptional cases.

Migrants/Refugees

Time: Since in many foreign cultures different rules for punctuality and regularity of participation apply, clear time rules should be agreed upon from the beginning for this target group and attention should be paid to their observance.

The main barrier for the target group of migrants and refugees is the language. Accompaniment by language training is indispensable, and participants should also be encouraged to learn the national language outside the courses. In the initial phase, it can be helpful to focus on physical exercises with little language input, which can be explained in simple words. More time must be planned for communication than in native-speaking groups.

A place that is easily accessible by public transport is also important for this target group. Commuting to the training venue should not be expensive.

Provocation is tricky with this group, as traumatic experiences are not uncommon, especially in the group of refugees. A sure instinct is required here. The trainers should be culturally sensitive and respect the cultural boundaries of the target group, e.g. for physical exercises. The hierarchical differences between the sexes in Muslim culture are reflected in language- and theatre training in a unique way.

Experiences show that Muslim women are often very willing to learn and are superior to men in the speed of learning. For the men, this, together with their changed position in society after migration, can contribute to the intensification of a degradation experience, which further slows down the learning pace and should be tackled by the trainers in the creative process.

Older people

The group of older unemployed persons often has to struggle with the experience of loss of reputation. The feeling that their life- and work experience is not sufficiently appreciated on the labour market must be compensated by the theatre project by providing experiences of success.

A proven approach in JobAct projects is to combine older people with young unemployed people in order to promote a change of perspective and exchange of experiences between the generations. The target group of older people is usually very motivated and uncomplicated. However, physical exercises should not be too demanding.

Young people without prospects (NEETs)

Young participants* without educational qualifications or with no prospects for the future often first need a structure that provides them with support and creates a reliable framework in which they can find a future perspective for themselves. This initially involves time and space as stabilising factors. Trainers are required to find a balance between clear boundaries, e.g. in the areas of mobile phone use, social behaviour and punctuality, and an open atmosphere of acceptance. Young people without prospects more than other target groups need the feeling of being accepted and liked with all their weaknesses and being an important part of the group. Exercises that challenge the participants to compliment each other or to express positive feelings about the group situation have good effects.

Within this target group conflicts often occur, due to power and status struggles or romantic entanglements between participants. In the context of provocation, care should be taken not to intensify these, but to resolve them if possible and to strengthen group cohesion. Participants often come from difficult backgrounds and can benefit from exercises to strengthen their ability to deal with conflict and tolerance of frustration.

Prisoners

Experience with theatre projects in prisons shows that it is advisable to calculate more training time than for the other groups. Since problems with frustration tolerance and affect control occur in the target group, provocation should be used with tact and sensitivity. Theatre work should be perceived as a positive experience, especially by this target group. Many prison inmates lack a perspective for their lives. This is often connected with a lack of role models in the social environment and socialisation process. When selecting plays, care could be taken to choose something that can set positive accents here.

Homeless/orphans

Youth homelessness is a particular problem in countries where social benefits such as permanent housing are only available until the age of majority. In Hungary, for example, the way out of orphanages leads in many cases to homelessness. In order to enable this group to have access to training, it is important to provide them with lodging and food, possibly supplemented by the possibility of using public transport. It is recommended to integrate a psychological coach or psychotherapist into the training, who can support the development process and help with acute problems.

Since participation in the project for this group is associated with a strong upgrading of the life situation because of these benefits, it is possible to link participation to conditions that favour desired developments or behavioural changes of the participants, e.g. health-promoting behaviour in case of health problems, addiction cessation or similar.

Furthermore, the references to the NEETs group also apply to this group.

Work with the target groups

Basic thoughts about the game and prerequisites for it:

It has been proven that theatre work can be used to build up key competences such as communication and learning skills, social skills and personal initiative, which would otherwise be difficult to impart. Attempts to „teach" these key competences by means of coercion and pressure or by appeals to reason fail because neither coercion nor reason lead to self-motivation. However, the only thing that can really move us to change in the long term is our own drive! Thus, a drive must be developed that can grasp the imperfect part of the personality, that can endure this state of imperfection and slowly transform it.

„Human only plays where he is human in the full meaning of the word human, and he is only fully human where he plays"

– Schiller's Letters on Aesthetic Education

The first step for a fruitful creative process between trainer and participant is the building of trust. Trust is necessary to get involved in an unknown process. Every human being, in phases of disorientation, first of all looks for the person, beyond all professional education, who can take him/her as he/she is and has an eye for his/her potentials. This allows the will to shape one's own life to jump over, so to speak. The participants are used to being analysed or judged, even if with good intentions. In the creative process, they can instead feel accepted as a whole personality, as someone who is accepted in his totality with all his strengths and weaknesses. In this way, the participants can overcome their tarnished self-image and start to take an interest in themselves again.

In order for this effect to occur, the trainers must question themselves and put themselves in the situation of the challenge. The best way to gain the trust of the participants is for them to experience that the trainers are as challenged as they are.

On this basis, the professional competence can then unfold full. Since every theatre project has its own dynamics, the participants and the trainers enter new territory together. The security comes from trust in the person and in the artistic process.

Different types of exercises

Especially at the beginning, trainers should start with simple, low-threshold exercises. To reduce inhibitions, it helps to do exercises in the group and either expose no one or everyone of them in succession. In physical exercises, for example, everyone can perform the same movement, in text exercises chorus techniques are useful. The focus should be on exercises to get to know each other, body exercises and voice and singing exercises. Basically, the following considerations about working with the body, working in a choir or singing and speaking exercises as well as text work should be kept in mind.

Body

What is the human being on stage and in acting? First of all, the body. He should be body. He must be body. Especially since every text is based on a physical state: Excitement, nervousness, aggression, love. Even in real life, emotions seldom express themselves purely linguistically, but physically. Since the misunderstanding that theatre plays are the recitation of text with a little emphasis often prevails, especially among amateurs, the work on physical play is important.

How?

Not by theory, but by playing, as children do. Naive, unbiased, simple. Clichés, imitation- and impromptu games like in board games help to overcome inhibitions and quickly find the fun of - physical - playing.

Choir - voice and singing exercises

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Choir is group. Group is strong. Strong is more. Choir is possible, even if it's not on it.

In other words: any text can be chorus spoken. For this it is easier to convert prose text into verses, either according to parts of the sentence and/or according to one's own creative will (again, work with duplications and repetitions!). Verses are easier to learn and give the rhythm of the group. The choir must not be seen as static, but as a body of movement. A „played" choir that holds together through gestures and movement, works better than a choir that only defines itself through the rhythm of speech. When wit and irony come into play, every choir comes into top form.

Especially at the beginning exercises in the choir can help to reduce language inhibitions. Either because participants have barriers in the national language or because it generally takes courage, especially at the beginning, to raise one's voice in a foreign group and atmosphere. Talking first as a group before speaking alone can therefore be a good start. In order to gain confidence in dealing with one's own language difficulties, it makes sense to try out language in a protected space. It's not about preventing mistakes from happening, because that can always happen. Rather, it is about practicing a different way of dealing with them so that you can react to them yourself. And if they should become less in the course of time, all the better!

Text work

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Even if at the beginning of the project work increased attention should be paid to the exercises with the body as well as the voice and singing exercises, at some point the text work will also be consulted. The rule here is: No piece is so playable - neither for professionals, nor for laymen. Everything is a question of version. Fortunately, many texts in question are not protected by copyright, so that they can be found free of charge on the Internet. This not only saves on acquisition costs, but also makes them easy to edit. Just as in the past art classes used to fetch pictures for collages from old magazines, so they approach the texts. From a scene you get the striking sentences and then work scenically with them.

➜ **Combing through a play.**

➜ **Sort.**

➜ **In the first pass, remove everything that doesn't interest.**

➜ **Then still once and again until the concentrate is highly concentrated.**

➜ **Or change, double, change. Text is material!**

Exercises of social art

What is the difference between a normal exercise for a play and an exercise in social art? What is the added value? Those competences that are improved by playing and used on stage, such as empathy, are not only applied on stage, but are also transferred to the everyday, normal life of the participants. The question that arises is: how do you create that connection?

The main difference of the participants and normal actors is that their sense, purpose and goal of acting is to perform something on stage and to capture and inspire the audience. This is not true in social art! In the first place, this is not about the performance as such, but about what arises in the participants themselves during the process and what happens after the performance: the discovery of the self and the change of one's own role in society. For the participants, the stage is only a kind of stopover on their journey, but not the final destination. The final goal is individual for each person and not clearly defined.

So our everyday training is not only about the exercises themselves, but above all about the underlying attitude and principles of social art.

It's all about the big picture!

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We train different competences in social art:

Awareness
Polarity
Positivity

Empathy
Self-confidence and self-esteem

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Starting with the development of consciousness, the work on polarity and a positive attitude follows. This results in empathy, self-confidence and self-esteem. This leads to the initiative in life to discover oneself as a responsible creator of one's life.

These are the main goals of development in our Social Art.

Awareness

By consciousness we mean the realization of one's own inner motivation, which leads to recognizing and understanding oneself in the world. This inner motivation is achieved by sharpening the senses, expanding perception and discovering thinking as a useful instrument. Thus a distanced, unclear and weak imagination becomes a strong and clear thinking. Because only this leads to initiative, to action. Really clear thinking and perception leads to action!

Polarity

Polarity control means the ability to find flow, inspiration and harmony between two opposing concepts. In art, for example, the balance between law and freedom must be found. I and group, body and consciousness, enforcement and devotion, freedom and dependence. Our whole life is polar. Polarity can only be mastered if the contradictions no longer confuse us but inspire us.

Positivity

The training of positivity consists in understanding crises and challenges as an opportunity for change and development and not primarily as a problem. The crisis is perceived and transformed into an opportunity, set in motion. In the theatre one goes into the darkness, into the unknown, increases the crisis and finds the solution precisely through this. Positivity thus arises from the courage to face the ugly, the terrible, the intangible, the failure and to overcome it, so to speak, in dance. Positivity is the result of transformation.

Empathy

To be truly free in society, you have to get rid of labels. Labels can be of origin, marital status, sexual orientation or ethnicity. Everyone must be aware of his or her own character and prejudices in order to overcome them. To the extent that this solution becomes reality in life, I can not only approach the other person without prejudice, I will also endure his prejudices, his imprint and thus offer him the space of development to free himself.

Self-confidence and self-esteem

By self-confidence we mean being able to trust and follow one's own intuition. To believe that one can also master difficult phases in life and rely on one's own abilities. By the development of self-esteem we mean that participants become aware that they are worth something as human beings, far away from any performance, label or productivity. Increased self-confidence and self-esteem also increase openness and trust towards other people. This self-confidence arises when clarity in consciousness, tolerance of opposites, positivity and empathy have been achieved.

Following, practical exercises will be presented, with the help of which the transformation through social art is initiated. The assignment of the above-mentioned abilities/attitudes to concrete exercises is only eye directing, not mandatory.

In order for these attitudes to become fruitful, one must immerse oneself in them, they must become questions that accompany one through life. Then one will also find ways into practice, and social pedagogy with artistic sense can fertilize.

TOOLSET
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Awareness

body exercises and voice/vocal/choir exercises

Commands and Freeze
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Learning objectives: Concentration, get a feeling for the room

All participants walk through the room. Every time the trainer claps his/her hands, the participants have either to freeze or to start going backwards or run until the next clap, if the trainer gives an appropriate command.
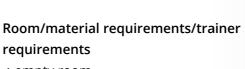
Variations

➔ When the command comes, the participants have to find a partner only using eye contact.

➔ When the freezing command comes, the participants have to use as much room as possible. When all persons are frozen, one person starts to run through them, another one tries to chase him/her and a third person chases the chaser.

➔ Walking through the room in groups of 2/3/4/5/6, just connecting the backs of the hands. When a command comes, the groups move through the room together with their partners.

Short overview
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Ideal group size
➔ 6 – 30 persons

Room/material requirements/trainer requirements
➔ empty room

Target group
➔ everyone

Game type
➔ group and concentration game

Name Game
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Name learning, activating

The group builds a circle and hand a ball around. The person who has the ball, names his/her own name, the name of the person on his/her left and the name of the person on his/her right.

Variation

➔ One throws the ball to another person, saying his/her own name.

➔ One throws the ball to another person, saying the person's name.

➔ One runs through the circle, saying his/her own name, then stops in front another person. They jump in the air synchronically and clap their hands together. Then you can add more and more persons, doing the same. .

➔ If people already know each other, this can be done without names and with multiple balls: 1-x balls are handed around clockwise, 1-x balls counter clockwise, 1-x are thrown to other persons after making eye-contact. It can be nice to raise awareness to elements of chaos and order.

➔ You can vary the way the balls are handed (from one hand to the other from above to below before giving it to the neighbour for instance) or thrown (e.g. sympathetically).

➔ You can add the option to say "yes" or "no" when someone makes eycontact and wants to throw the ball. If it's a no, the person has to find someone else. This should end with a reflection round, because the rejection can feel a bit harsh.

Short overview
. . . .

Ideal group size
➔ 5-20 persons

Room/material requirements/trainer requirements
➔ empty space
➔ one or more balls
➔ maybe a chair for people with physical disabilities is needed

Target group
➔ everyone

Game type
➔ introduction game
➔ icebreaker

Fruit names

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Name learning

Everyone has to introduce him/herself by saying a fruit that starts with the same letter as the first name ("I am Banana Bob"). The nickname makes it easier to remember the first name and funny ideas loosen up the mood in the group, helping to break the ice.

Short overview

Ideal group size
→ **5-20 persons**

Room/material requirements/trainer
→ **requirements**
→ **empty space**
→ **maybe a chair for people with physical disabilities is needed**

Target group
→ **everyone**
→ **persons with language barriers may have an increased need for assistance**

Game type
→ **introduction game**
→ **icebreaker**

Clapping Circle

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Activating, concentration, focus

All are standing in a circle, one person starts clapping ones and the person on his/her left side has to go on. When some claps twice, it is going the other way round.

Variation

→ You can "catch" the clap with a fitting gesture and "throw" it to another person in the room.

→ Instead of clapping, there is a noise and an energetic gesture. E.g. you say "Zip!" and turn to the left, making a movement with your hands as if you want to shoot a ball of energy to your neighbour. This goes round until someone decides to say "Zap!" and shoot the imaginary ball back in the other direction. When everyone is familiar with that, you can add "Zup!" with which you can throw the energy to anyone in the circle.

→ In a competitive variation, people making mistakes leave the circle and sit inside, so you have a winner at the end

Short overview
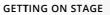
Ideal group size
→ **5-25 persons**

Room/material requirements/trainer requirements
→ **empty space**
→ **maybe a chair for people with physical disabilities is needed**

Target group
→ **everyone**

Game type
→ **icebreaker**
→ **concentration game**

Counting in a circle

Calm down, focus, concentration, teamwork

All participants are standing in a circle, with closed eyes. The aim is to count to 20 as a group. Every person is only allowed to say one number, and the next number must be said by another person, without a certain order. If two persons say a number at the same time, the group has to start again from the beginning.

Short overview

Ideal group size
→ 5-20 persons

Room/material requirements/trainer requirements
→ empty space

Target group
→ everyone
→ persons with language barriers may have an increased need for assistance

Game type
→ icebreaker
→ concentration game

Choral singing

Activating

Accompanied by a keyboard/piano, all start with small movements to the music, humming and then proceeding to one vocal like "ha" or "o". Afterwards, guided by the trainer the group sings a small melody along the keyboard together only with "ha"s in different tones. Then, the group is departed in four smaller groups of circa five persons, every group gets a special melody to sing "ha". After some group-practice they all sing together.

Short overview

Ideal group size
→ 10-40 persons

Room/material requirements/trainer requirements
→ trainer need to have choral
→ keyboard/piano/any other musical instrument where you can play melodies on

Target group
→ everyone

Game type
→ game for activating and empowering the group cohesion

Speed Dating

Getting to know each other

In an empty room all participants walk around until the trainer gives the signal to stop. Then they pair up with a person they did not know before and get to know each other. First, they have some minutes for talking to each other. After a while, it gets less and less time. In the last round, they do this without words, just with gestures or interaction.

Short overview

Ideal group size
→ 10-25 persons

Room/material requirements/trainer requirements
→ empty room

Target group
→ everyone

Game type
→ getting to know each other

Singing DoReMi

Voice training, relaxing, concentration

The group sings together the scale Do – Re – Mi – Fa – So – La – Ti – Do, first in this pattern, then as a canon, then forth and back, as a wave and in steps or skipping tones.

Next singing exercise is, for example, an easy middle American canon (Hey Banaha).

Optional, if it is an international group, now every nationality can build a group, select a national songthey want to sing, practice it for a few minutesand then present it to the others.

The exercise ends with another song, for example an easy (African) song which is easy to repeat, sung in some mantra style, the trainer singing one line and the group repeating the line after. Then, the group can stand in a circle and everyone sings a line in a way he/she wants, the others repeat it this way.

Short overview

Ideal group size
➔ 10-40 persons

Room/material requirements/trainer requirements
➔ empty room
➔ trainer need to have experience in singing

Target group
➔ everyone

Game type
➔ voice training

"Theory of Arts"

Statue of chairs

Learning objectives: Reflection - What is drama? Whatcan be drama? Where does art start?

First, the participants get a piece of paper, on which they can write their associations on art and put it on a wall. Then, the central associations are read out and the group is divided into smaller groups. They get the task to make an artistic installation out of chairs. When all groups are ready, all participants go from one installation to the other and talk about the meaning.

Objectively: what do we see?

Subjectively: What do we think it could be?

What is the most dramatic object in the group of chairs?

This chair is put away and then the topic to talk about is: does it increase or decrease the drama?

Short overview

Ideal group size
➔ 10 - 20 persons

Room/material requirements/trainer requirements
➔ chairs
➔ paper + pencils
➔ sticky tape

Target group
➔ everyone but especially people without previous contact to a

Game type
➔ group game,
➔ reflection,
➔ exchange of thoughts

Polarity

Physical Exercises – body control, energy, power

Chaos and order – moving to a rhythm

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Learning objectives: Discover the interplay between chaos and order as elements on stage

Short overview

Ideal group size
→ 5-20 persons

Room/material requirements/trainer requirements
→ empty room

Target group
→ everyone

Game type
→ body work and physical movement game

One person starts to count from 1 to 8 in his/her language. After a while, other persons can take over. Everyone moves around to the rhythm of the numbers said and puts emphasis on varying parts of the body, after a while starting to make the movements bigger.

Afterwards, the trainer counts very quickly and the others have to move as they did before, but from time to time interrupt the rhythm with a new movement that doesn't fit to the rhythm and the previous movements.

The last step is to build a circle, where one after the other comes to the middle and performs a short sequence of movements to a rhythm unknown to the others, that he/she only hears in his/her head.

Try to run away

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Activating, energy training, focus, reaction

The group stands in a circle, but always two people behind each other. The person standing behind is only allowed to look at the heels of the person in front. One person is standing alone in the middle. This person tries to give a nonverbal small sign to one of the persons in front. If the selected person checks the sign, he/she has to try to run to the person in the middle, while the person behind tries to keep the person in front from running away. If the person in front is kept in place, the person in the middle tries again with someone else. If the person behind cannot hold the other one back, it is his/her task to go to the middle and chose a new one.

Short overview

Ideal group size
→ 5-30 persons

Room/material requirements/trainer requirements
→ empty room

Target group
→ everyone
→ Check in advance the possibility of implementation for people with physical disabilities

Game type
→ game for activation and concentration

Cat and mouse game

. . . .

Activating, engergy game

Short overview

Ideal group size
→ 5-20 persons

Room/material requirements/trainer requirements
→ empty room

Target group
→ not suitable for people with physical disabilities

Game type
→ game for activation and cooperation

The players stand in a circle and hold hands. Two players are chosen, one is the cat, the other the mouse. The cat runs around the circle, the mouse is inside. The cat says " Mouse, mouse, come out!" and the mouse has to leave the circle.

Then the cat tries to catch the mouse. While the cat is only allowed to walk/run around the circle, the mouse can also walk into the circle. However, it may only stay in the circle for a short time and may only enter it if the players let it in by lifting its arms. If the mouse is caught, the two figures change roles. After some time, both are replaced by new players from the circle.

Freezing Game

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Activating, energy game

The participants run around in an empty room. If one person taps another one, this person has do make a special action and freeze (for example: lying on the floor, one arm up in the air, holding fingers in front of the eyes like glasses...). Any "frozen" person can only be freed to move again, when someone makes another special action (jump around them, make eye contact, mirror the position...).

Short overview

Ideal group size
→ 10-25 persons

Room/material requirements/trainer requirements
→ empty room

Target group
→ especially children

Game type
→ game for activation and cooperation

Positivity

Trigger-Game

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Concentration, listening, interaction

Everyone gets one or more slips of paper with a directing advice stating a trigger and a reaction (when x happens, do y). Participants are asked not to show or talk about their instructions to anyone and to memorize them. If handing out more, take care, not to give 2 consecutive triggers to 1 person. Then the game starts with one trigger given by the coach. If someone misses the trigger and the game stops, participants are asked to exchange their instructions with their neighbor and the game starts from its beginning.

Example: When someone claps twice

→ When someone claps twice, stand up and say "Hello"

→ When someone says "Hello", get up and turn off the lights.

→ When someone turns off the lights, clap once and yell "It's dark in here!"

→ When someone yells "It's dark in here!" get up and turn on the lights.

→ When someone turns on the lights, stand up and spin around twice.

→ When someone spins around twice, make a strong cow noise "Mouuu".

→ When someone makes a cow noise, stand up and say "I am glad to be here!".

→ When someone says "I am glad to be here!", get up, go to the closest window and say: "This is not a window".

→ When someone says "This is not a window", stand up and flap your arms like a bird.

→ When someone flaps their arms like a bird, stand on your chair.

→ When someone stands on their chair, say "Get down from there!".

→ When someone says "Get down from there!", make a loud sneezing sound.

→ When someone makes a loud sneezing sound, feel the forehead of the person next to you and shout: "Someone get a doctor!"

→ When someone shouts: "Someone get a doctor", get up and walk around the inner circle and stop in the middle of it.

→ When someone stops in the middle of the circle, tell him "Get back to your place".

→ When someone says "Get back to your place", start singing a song (any song you prefer).

→ When someone starts singing, get up and turn twice around your neighbour.

→ When someone turns twice around his neighbour, laugh really loud.

→ When someone laughs really loud, stamp your feet.

→ When someone stamps their feet, get up and dance the twist.

→ When someone dances the twist, stand up and tell the group what time it is.

→ When someone tells the group what time it is, shake hands and introduce yourself to the tallest person in the room and say "Nice to meet you!"

→ When someone says "Nice to meet you!", you say "I have a question".

→ When someone says "I have a question", shout: "I have an answer!"

→ When someone says "I have an answer", you say "The answer is 7".

→ When someone says "The answer is 7", stand up and form letter Y with your body (tight legs and open arms) and shout "Y!"

→ When someone shouts "Y", stand up and make the letter "X" (open legs and arms) and shout "X!"

→ When someone shouts "X", get up and take the superman position, shouting "I am Superman!"

→ When someone shouts "I am Superman!", say loud: "We have the superpowers!"

→ When someone shouts: "We have the superpowers", get up and shake hands with all the people in the circle.

→ When someone finishes shaking hands with all the people in the circle, "this is the end!"

→ When someone says, "this is the end", clap your hands. (can be given to a few persons, so that everyone has the same number of paper slips)

Short overview

Ideal group size
→ **5-20 persons**

Room/material requirements/trainer requirements
→ **paper slips with instructions**
→ **for example: chair circle with space between the chairs**
→ **room has to have accessible window and light switch**

Target group
→ **persons with language barriers may have an increased need for assistance**

Game type
→ **game for concentration, listening, interaction**
→ **giving precise clues**
→ **paying attention**

Body dialogue

Learning objectives: Body control, interaction, energy, concentration

The whole group builds a circle, while one or two pairs come to the middle of it. Then, they conduct a dialogue only by movements. Person A and B and Person C and D have a Dialogue. Person A starts with a small movement and then stops moving (this is important!). Person B reacts with another movement to Person A. Same do Persons C and D. The dialogue ends either because they are obviously finished or because the trainer says "only 2 more movements".

Variant/Warm up version:

➜ Everybody pairs up with another and the whole group does this parallel.

➜ The dialogue is reduced to body parts: people can use only their shoulders, arms, noses, head, legs, feet, knees etc. to communicate. The body part in question is named by the trainer.

Reflection

The group tries to interpret the story/dialogue the pair had.

Short overview

Ideal group size
➜ 10-20 persons

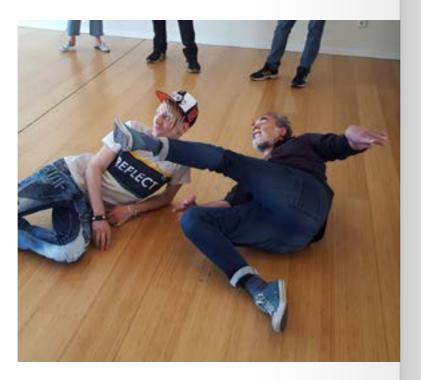**Room/material requirements/trainer requirements**
➜ empty room

Target group
➜ everyone
➜ people with physical disabilities can perform the exercise as far as possible

Game type
➜ partner, body and concentration game
➜ non verbal communication

Partner counting

Learning objectives: Partner work, creativity, concentration

The participants pair up and count loud from 1 to 3, taking turns. The first says: 1, the second, 2 and so on. Gradually, they begin to replace the numbers with words and connect them with a certain movement. So 1 could become "fly" accompanied by an arm flap. Then they do a few rounds with "fly, 2, 3", before the next number is replaced. As it is an uneven number they have to try to copy the movement and word the partner invented correctly.

Then, this is performed to the others in different ways (normal speed, slow motion, angry, whispered, childish...). Now, some persons join them, building a queue behind the partners and copy word and movement. Afterwards, the queue walk around in the room and have to stay connected to their own group despite the others in the room.

Short overview

Ideal group size
➜ 6-20 persons

Room/material requirements/trainer requirements
➜ empty room

Target group
➜ everyone

Game type
➜ group and partner game
➜ observation
➜ concentration

Am I the only one…?

Learning objectives: Finding similarities, connecting to the others

Participants build a circle with chairs, one chair less than participants. One person stands in the middle, the others sit down. The person in the middle has to say statement about him-/herself. It can be obvious, like "My hair is brown" or something not visible, like "I don't like strawberries". Anyone sharing the view or the characteristic in question stands up and tries to sit down again on another chair, which is the chance for the person in the middle to get a chair for him-/herself.

Short overview

Ideal group size
→ 5-20 persons

Room/material requirements/trainer requirements
→ circle of chairs

Target group
→ everyone
→ may need special rules for people with physical disabilities
→ not really suitable for people with language barriers

Game type
→ obersvation
→ empathy
→ connection

A little bit of…

„Roleplay"

Roleplay

**Learning objective: *Understanding the labour broker's perspective and his/her problems to convince the unemployed persons of participating in a theatre project and his/her colleagues of the JobAct approach
*Seeing the sense in the theatre project**

People pair up in pairs of 2. One person plays the labour broker in a dialogue with an unemployed person in the job centre. One of the participants plays the unemployed. The "labour broker" has to try to convince the unmotivated "unemployed" to participate in JobAct. After a few minutes one or two groups may show their role play to the group. Then there is a group reflection.

Variations

→ One person plays a job broker who is already convinced of JobAct and tries to convince his colleagues, while the others can watch.

Reflection

→ How easy or difficult was it to convince the other?

→ For the unemployed/colleague: Was the other convincing and how did he/she do it?

→ Which strategies worked best in convincing the counterpart?

→ What are possible motivations for unemployed to participate?

→ What are possible reasons why labor brokers would support the project?

Short overview

Ideal group size
→ 10-20 persons

Room/material requirements/trainer requirements
→ chairs

Target group
→ Multipliers
→ Stakeholders
→ Trainers
→ Unemployed people, at the beginning ot the training

Game type
→ role play
→ creativity
→ *reflection
→ *convincing

Leading each other

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Learning objectives: Concentration, trust, focus, interaction

The group has to form pairs and try to connect to the partner. Then they start to move through the room together, leading each other first with linked hands, then with only the tip of one finger and in the end without touching, just with energy.

Afterwards, this can be tried with the whole group.

The theatre trainer can give some hints, for example to make decisions which pattern to follow or to react to. The aim is to make a stronger image for an imagined audience.

Variants

→ One person closes her/his eyes and the other leads him/her through the room or adjusts the blind partner in any way she/he wants. Objects like chairs, stairs or materials can be integrated. Trainers can give the "guides" hints what to do, e.g. give them books and read to the "blind" persons while they all sit on chairs or give them things to make noises at heir ears. After a while the pairs sit opposite and hold eye contact for a minute. Then the roles change. As this can get intense it should be concluded by a group reflection.

Short overview

Ideal group size
→ **10-20 persons**

Room/material requirements/trainer requirements
→ **empty room**

Target group
→ **everyone**
→ **people with physical disabilities can perform the exercise as far as possible**

Game type
→ **partner, trust and concentration game**
→ **attention**
→ **connection**

Dancing solos

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Learning objectives: Teamwork, concentration

All Participants spread over the room, so they have a bit of space and can all see each other. Everyone wants to dance a solo, but is only allowed to dance if no one else dances. So if nobody moves, one person starts to dance, using as much space as he/she likes, and stops again. When two persons start parallel, they have to stop again.

Variation

→ A predefined number of persons can dance, but hey have to stop or freeze on the spot, when one other/others start to dance.

Short overview

Ideal group size
→ **10-25 persons**

Room/material requirements/trainer requirements
→ **empty room**
→ **optional: music**

Target group
→ **everyone**

Game type
→ **group game**
→ **rhythm**

Stereotypes

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Learning objective: Reflecting the own stereotypes, preventing the "self-fulfilling prophecy"

Groups of 4 people get a planning task (for organizers/multipliers/job brokers for example to map out an exchange project, concretizing the aspects target group, location and program). While doing the task, the persons are stigmatized with a post it, stick on their foreheads, which defines them as smart, dumb, funny, or a troublemaker. The persons don't know their own label, but can see the others'. So it's important they don't know the available labels before. During the planning process, they have to react to the other's statements as if the stigmas were true.

Reflection

➔ How was it to treat the other as labelled?

➔ How did you feel being treated "like" your label?

The exercise shows how it feels to be treated according to a stereotype. In addition, it becomes clear how quickly stigmata become independent in the sense of a self-fulfilling prophecy.

Short overview

Ideal group size
➔ **10-20 persons**

Room/material requirements/trainer requirements
➔ **chairs**
➔ **post-its + pencils**
➔ **paper (flip chart size)**

Target group
➔ **everyone**
➔ **may have to be adapted for people with language barriers**

Game type
➔ **group and partner game**
➔ **interaction**

Play therapy

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Learning objectives: Trust, team building, wellbeing, overcome fear

1. Warm up

The group stands in a circle and says "Hi, how are you?" to each other, then "You look great today!", taking care to emphasize it differently compared with the person saying it before. Variations of these sentences or switching to different languages can be used.

2. Laughing

Three chairs are put in front of the audience and three people sit down. The people sitting on the chairs have to laugh, one just a little, one medium and one as hard as he/she could. The persons can look at each other for support, so the person in the middle plays the most important role.

3. Who is afraid of the dark?

The group builds a circle; one person is going in the middle, closes the eyes, spins around a little bit and starts walking in one direction. If he/she is close to a person standing in the circle, this person has to grab the one walking blindly by the shoulders, turn him/her around and send him/her in another direction. Everybody has to try to stay quiet. They have to switch the roles until everyone played the "blind" person once.

Variants

➔ The trainer makes the circle smaller or wider without making sounds.

Short overview

Ideal group size
➔ **10-20 persons**

Room/material requirements/trainer requirements
➔ **chairs**

Target group
➔ **everyone, but especially a good test to learn how opened or closed a group is**

Game type
➔ **group game for teambuilding**
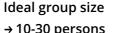
Understanding culture

**Learning objectives: Cultural sensitivity, openness, considerateness
How relevant is nationality?**

1. The group pairs up and every person gets a sheet of paper with an order to greet the person in the way of a culture with a description how to do it. Every person has to guess his/her partner's nationality.

2. All have to write down eight aspects of their identities on a sheet of paper. Then, some of them are read out and the similarities and differences are pointed out.

3. The Participants are divided into two groups. Every group is a tribe, about to meet another tribe. Groups get a description of characteristics of their own tribe, with noticeable differences to the other, like worship of older people, physical contact preferences, topics of conversation, openness to strangers, general attitude.... They have a few minutes to understand them and to warm to it, then they meet the other tribe, acting according to their characteristics. After the meeting, both groups have to reflect on the experience and figure out what the characteristics from the other tribe are.
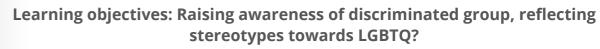
Short overview

Ideal group size
→ 10-30 persons

Room/material requirements/trainer requirements
→ chairs
→ paper prepared in advance

Target group
→ everyone but especially suitable for people with prejudices

Game type
→ group and partner game
→ reflection
→ cultural sensitivity

LGBTQ-Stereotypes

Learning objectives: Raising awareness of discriminated group, reflecting stereotypes towards LGBTQ?

1. Someone reads out contents of a hate speech against LGBTQ movement. All participants stand up and sit down on their chairs if one of the stereotypes told applies to them. Afterwards, the participants discuss in the group, why they have decided, how, and based on which opinion.

2. The group divides and forms two circles of chairs opposite of each other. Every circle has a few minutes like in a speed dating, to talk about a romantic date they had without using any word that would tell the sex of the person. Only after the narrative, the sex of the date is dissolved.

3. Reflection round that allows participants to exchange about the experience.

Short overview

Ideal group size
→ 10-30 persons

Room/material requirements/trainer requirements
→ empty room
→ trainer need to have experience in singing

Target group
→ everyone but especially suitable for people with prejudices

Game type
→ group game
→ respect
→ cultural sensitivity

Self-confidence and self-esteem

It is difficult to recommend explicit exercises here, since an increased self-confidence and a more pronounced self-esteem are more likely to be results from the entire project period.

For this reason, some exercises are listed below which are also helpful for the development process, but which should rather be carried out by „experts".

Getting into acting - Copy and vary
. . . .
Learning objectives: How can I show emotions in different ways? Different levels of action (personal/social/verbal)

To ease the first steps into acting for the participants, it is advisable to rely on the safe space of the community. By doing things together, it becomes easier to open up, build confidence and get carried away by the creative spirit of the group to new experiences and gradually leave the comfort zone.

The group stands together in a loose circle. One person shows his/her way to interpret an emotion or an emotional expression, for example sadness, crying, laughing, worrying. The other have to try to copy this way of playing the emotion in question all together, after that another person shows his/her own interpretation or a different emotion.

Then, everyone is walking through the room, one person starts to do something, for example a movement, or a sound, and the others can decide to copy it or change the situation by doing something totally different.

The trainer can sensitize the participants for the different levels of action:

It is possible to act on an individual, personal level (for example scratching the own head), it is possible to act on a social level (waving, having a conversation or even only eye contact) and it is possible to act on a level of the room, (for example looking out of an imagined or real window, leaning on a wall...).

Exercise to train this:

Split up in pairs, Person A makes a little movement, stops, and person B reacts. Then it can be continued with two movements each.

Variations

→ Every person (in a language they can choose if the participants come from different countries) can read out, subsequent, a scene or even just a sentence of the current play in different ways.

→ The room is split into two halfs, with a marked line on the floor. The group splits also, each half going in one part of the room. The subgroups get opposite emotions, like friendliness/love and hate/anger/sadness. First, they walk around a bit and express their emotion to the others in their own group, then in the next step they interact with each other, nonverbal, without crossing the line. A further step can be to open up the line and the people walk around the room, sticking to their emotion and interacting with the people that cross their paths.

→ The floor is marked with chalk or objects, so that 4 fields can be created. Every field represents a different emotion, for instance love, hate, worry and joy. The group is split into 4 and has to walk across the room clockwise. In each field the fitting emotion has to be expressed, in interaction with persons in other fields or in their own field. It is advisable to conclude the emotional exercises with a group reflection to catch up and rect on any difficult feelings that might have occurred.

Short overview

Ideal group size
→ 10-20 persons

Room/material requirements/trainer requirements
→ empty room
→ chalk/string/ objects to mark floor

Target group
→ everyone but especially people who have difficulties with showing emotions

Game type
→ group and partner game for imitation
→ acting warm up

Installation with a random object

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Learning objectives: Creativity, integrate in a play, understand, everything is art

The participants come together in groups and are asked to perform a still image installation. They have to think up a short story with a theme that the trainer gives them, such as injustice, and use an object that the drama teacher has given them (it can be anything: a roll, an apple, a magazine...). When the groups are ready, they show each other the installation and exchange their interpretations. Then the groups have to work out a short mute scene, which shows one minute before the installed situation, and a short mute scene, which shows one minute after the installed situation.

To make this more challenging or interesting, this can be done in slow motion or at high speed. After these scenes are presented for the first time with the installation, the group repeats the scene and has to stop when one of the spectators gives an order. Then the person acting in that moment shares the emotions of their character in that specific situation.

Short overview

Ideal group size
→ **10-40 persons**

Room/material requirements/trainer requirements
→ **suitable objects**

Target group
→ **everyone, especially people without contact to art**

Game type
→ **group game**
→ **acting**
→ **scene development**

JobAct° /EUROPE

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sfs Sozialforschungsstelle Dortmund

PROJEKTFABRIK

PATCHANKA
Persone Relazioni Sfide

FAKTOR TERMINÁL

PER L'INTRAPRENDENZA VIVAIO VI'

casa del lavoro
di Patchanka s.c.s.

APPRENTIS D'AUTEUIL

szubjektív értékek alapítvány

La Tête de l'Emploi